

To the  
**First new Jerusalem Soc.**  
(Philadelphia, Pa.)

**TE DOMINUM**

IN  
**F**  
for

**Solo and Chorus**

BY

**W. W. GILCHRIST.**

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## TE DOMINUM.

W. W. GILCHRIST.

**TUTTI.** *f* We mag-ni - fy thy  
We praise thee O Lord. We mag-ni - fy thy

**ORGAN.** *f*

ho - ly name. The heav'n's and earth — praise thee, the sea and all that

*marcato*  
is therein. All thy works praise thee And thy saints bless thee

*Ped.* *p*

The Ho - ly church doth worship and ac - knowl - edge thee a - lone The

*p*

Fa - ther e - ter - nal. The word in - car - nate. The Ho - ly spir - it, the

*dim.*

Comfort - er in - es - sence and in - spir - it one. Je -

*pp* *rall.*

Sw. Man. *dim.* *rall.*

*a tempo.*

ho - vah Je - sus Lord. To thee Che - ru-bim

Jesus

*f*

*Swell.*

*a tempo.*

Gt.

And Ser - aphim an - gels

and blessed spir - its lift up their voic - es

Gt.

— lift up their voice - es, lift up their voice -

The first system consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains the lyrics "lift up their voice - es, lift up their voice -". The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. It features flowing sixteenth-note patterns in the left hand and chords in the right hand.

Andante. *pp* 1 & 2 Ho - - - ly

es and say. Ho - ly, Ho - ly, Ho - - - ly

The second system continues the musical piece. The top staff has the lyrics "es and say. Ho - ly, Ho - ly, Ho - - - ly". Above the staff, the tempo is marked "Andante." and the dynamics are "pp" (pianissimo) with a first ending bracket labeled "1 & 2". The piano accompaniment continues with similar rhythmic patterns.

*a tempo.* *f* Heav'n

Lord God al - mighty. Lord God al - migh - ty. Heav - en and

*a tempo.* *f* Gt. *f* Ped. & Man. *f*

The third system concludes the page. The top staff has the lyrics "Lord God al - mighty. Lord God al - migh - ty. Heav - en and". Above the staff, the tempo is marked "*a tempo.*" and the dynamics are "*f*" (forte). The piano accompaniment features a grand staff with a key signature change to two flats and a final flourish in the right hand. The bottom staff includes the markings "*a tempo.*", "*f*", "Gt. *f*", and "Ped. & Man. *f*".

full of thy glo - ry

earth are full of thy glo - ry Heav'n and earth are

Heav - en and earth are

full of thy glo-ry,

full of thy glo - ry, Thou didst bow the heav - ens

full of thy glo-ry, Thou didst bow the heav - ens, didst

Sw.

Gt. Man.

Thou didst bow the heav - ens, didst bow the heav - ens, the

and come down for our sal - va - tion didst bow the

bow the heav - ens, didst bow the heav - ens,

Thou didst bow the heav'ns and come

Ped.

heavens and come down

heav - en Thou didst bow the heav-en and come down for our sal -  
down for our sal - va - tion

Man. Ped.

va - tion. Thou didst clothe thyself with our

*ff*

God.

na - ture and be - cum - est and be-cum'st God

*legato espress.*

— with In thy love and in thy mercy Thoudidst re -

*legato espress.*

Man.

And the chas - tise - ment

deem: us. The chastise - ment of our peace was up -

And the chas - tise - ment

Man.

*SOLI. meno mosso.*

on us. Thou didst pass thro' the bit - terness of suff'ring and temp -



ta - tion. *poco rall.*

ta - tion. Thou didst hum - ble thy - self e'en to the

ta - tion. Thou

*poco rall.*

*ritard.* *a tempo.*  
TUTTI.

death up - on the cross ——— Thou didst burst as - sun - der

Thou didst burst as -

*ritard.* *f a tempo.*

all the bonds of death And didst rise,

sun - der all the And didst rise in di

and di-vine ma - jesty. In di-vine ma - jes - ty, and

vine ma - jes - ty.

Sw.

glo - ry Thoudidst as - cend on high

Man. Ped.

And didst lead cap - Verse. Thoudidst as - cend on high didst lead cap - Verse. cap -

legato. Man.

tiv - i - ty cap - tive.

tiv - i - ty cap - tive. The ev - er - last - ing doors were

tiv - i - ty captive. **TUTTI** *f*

The

The ev - er - last - ing doors were op - en'd to re -

op - en'd to re - cieve thee were op - - en'd to re -

ev - er - last - ing doors were op - en'd to re - cieve thee,

cieve thee were op - - en'd to re - cieve thee,

cieve thee The ev - er - last - ing doors were op - en'd to re -

The ev - er - last - ing

were op - - en'd to re - cieve thee.

were op - en'd to re - cieve thee. The ev - er - last - ing  
 cieve thee. The ev - er - last - ing doors were  
 doors — were op - en'd to re - cieve thee.

doors were op - en'd to re - cieve thee. The ev - er - last - ing  
 op - en'd to re - cieve thee. The ev - er - last - ing doors were  
 Man. *ff*  
 Ped.

doors were op - en'd to re - cieve thee. Cloth - ed with  
 op - en'd to re - cieve thee. *ff*  
 Ped.

light in ae - ces - sible      Girt with om - nip - o - tence and

love.      Thou art the King of glo - ry

Thou art the King of glory

Thou art  
Thou art Je - ho - - - va of Hosts.  
Thou art

Ped.

## Adagio.

*ff*

Day un - to Day Day un - to Day

*ff*

Adagio.

*ad lib.*

Ped.

We will ex - alt thee O Lord our God

Ped.

and wor - ship at thy foot - stool

For thou a - lone art Ho - - ly

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and an organ line (bass clef). The vocal line has a long note on 'Ho' followed by a rest. The organ line provides harmonic support. The second system continues the organ part with more complex chordal textures.

*ff*  
Al - - le - lu - ia a - - men. Al -

Full organ.

The second system also consists of two systems of staves. The top system has a vocal line (treble clef) and an organ line (bass clef). The vocal line begins with a forte (*ff*) dynamic marking. The organ line in the second system is marked 'Full organ.' and features a more active, flowing melody.

- le - lu - ia, A - - men.

The third system consists of two systems of staves. The top system has a vocal line (treble clef) and an organ line (bass clef). The vocal line continues the 'Alleluia' text. The organ line in the second system provides a rich, sustained accompaniment.